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from any inherent objection. Who will assert that the fresh green of summer is not beautiful? ever grateful to the sight, and soothing to the mind—the poet delights to revel in it, and the dusty eyes of the tired citizen regards it as a Godsend whenever permitted to enjoy it! Then why should the picture which represents it, be looked on as offensive? Alas, for the conventionalisms of Art!

If you paint a vast forest or extensive plains with one unvaried shade of green, it will indeed be repulsive, for Nature never does that: if you add to this the natural diversity of form and texture, with even truth of sunlight, you will still fall short of the mark; for, besides this, Nature has so varied her greens with an infinity of different shades, almost every tree even of the same kind differing from each other, that strictly speaking there is no monotony in her forests, and the same variety exists in the surface of her green fields—in the hues of the various grasses, and the tinting of numerous flowers.

But, notwithstanding this variety, large masses of green forests or extensive plains may be thought objectionable, from the requirement of a preponderance of green in your picture, thereby tending to dullness, but let the golden sunshine fall on given portions, and the sea of emerald will at once become redolent with life and beauty, and in proportion to the true expression of the light, especially in relation to the variety of local tints within it, and accompanied by a suitable use of cloud-shadows, all objectionable monotony and undue preponderance of positive green, will at once disappear—still more will this be the result when occurring under the condition of a soft atmosphere, neutralizing more sensibly the greenness of the receding part.

The chief difficulty in the management of green is found in the painting of trees, and on this point I desire to make a few more remarks. We find no green thing in Nature of sufficient magnitude to be conspicuous that has not inequality of surface, or that is not so fashioned as to prevent anything like an equal distribution of light at the same time over its entire surface. The leaves of all large plants are waving or undulating, or multiform in structure. And the tree, the largest and most abundant of all objects that bear the color, is most varied by irregularities of all shapes and dimensions; loosely composed in all its parts, and textured in every degree of depression and projection, the entire surface is a labyrinth of inequalities, so that it would appear a special provision of Nature to guard against the remotest liability to sameness or monotony of color on its surface, either singly observed, or when grouped in the mighty forest.

For this inequality and looseness of surface, with its irregularly rounded form, precludes the possibility of exposure to the same angle, and more especially to the reception of an equal quantity of light at the same time, on any considerable portion, and every variation in this respect presents a difference of color or varying shade of its green; so that on close examination you will find that the green proper, or actual color of the tree, is confined to the central portion of the light side where the sunshine falls, and all the rest is more or less negated, the shaded side, as a mass, scarcely green at all.

This results from the looseness of structure, for it would be much more green were it a solid object, because the sun's rays penetrate its substance, and some portions of them pass to the opposite extremity, as I have previously reminded you. This neutrality of the shade is explained by the law which governs the color of light in its passage through semi-transparent bodies, becoming warmer and warmer, at first more orange, and as the medium becomes denser, finally red; for example, if you look at a leaf in sunlight you will find the upper, or side on which the light falls, a cool green, while the under side will be a warm green inclining to orange. This transmitted light, falling in its turn as direct light on still other leaves, is still further warmed by the same influence, and thus partially neutralizes the actual color of the foliage by mingling its opposing color with it.* Thus the shadows of a tree are more nearly neutral than those of a solid substance of the same color, and if represented as green will be at once false and consequently offensive.

Yours truly,
A. B. DURAND.

LINEAR PERSPECTIVE.

It is with Art, in some respects, as it is with religion; we must become as little children, before we are worthy to enter its kingdom.

There is so much to be taken on trust, so great faith necessary, that the more timidly its limits are approached, the more sure the promised reward of well-earned success.

As opposed to this spirit of meekness, however, there is prominent what might not inaptly be termed a love of the superficial; a heedless hastening forward to some end, regardless alike of the means as well as the consequences, the sole object being the attainment of a result, whether true or false, is alike unimportant. The ambition of many, whether artists or artisans, is, not to be thorough masters of their profession, but to be, as it were, in position; and it matters not how this is gained, either by purchase, by favor, or by good fortune. An ambition like this may be worthy a politician, but every lover of art will find such a prize the merest shadow.

There is a step-by-step advancement in Art we contend for, with which the "spirit of the age," to borrow a hackneyed phrase, is continually at war. Glare, strong effects, violent oppositions, in other words, a system of conventional untruth is abroad like a pestilence, and strong in head and heart are those who can resist its influence.

An hour passed in any public gallery of pictures, will convince one of the supremacy of this evil. False coloring, and inaccurate drawing, in both figure and landscape, are apparent at every turn.

In this connection, and as forming an important part of a knowledge of drawing, the study of Linear Perspective seems especially worthy of notice.

With its formulæ and theorems, and its multiplicity of lines, it seems stationed at the threshold of Art, rather to frown into discouragement the willing student, than to

* You may illustrate this further by letting a single ray of light into a close apartment, and then holding a thin sheet of some semi-transparent substance over the aperture. The light will receive a warm tinge, increasing in warmth with each layer of the substance added, until it finally becomes a deep red.—See *Goethe on Color*.

beckon him on to perseverance and success: but truth ever wears a serious face, till her favoring smiles are won by those who sincerely and lovingly worship at her altar.

This essential to the Art-student's education is almost totally neglected, and that, too, when without some acquaintance with its general rules, not even the simplest subject can be drawn with anything like certainty.

But it is in landscape drawing that its value is more directly felt. Here planes, as such, are more dealt with. Meadows and lakes, and even clouds and trees, are subservient to its never-deviating rules. Not that a cloud or tree, could be drawn with the rule and dividers, but simply that these objects can be reduced in some degree to the principle of planes. The under side of any large mass of clouds, for instance, how frequently we see it spreading away like a vast ceiling, and decreasing in strength of color precisely in the same ratio that it tends towards its vanishing point. The branches likewise of trees, spreading out with their myriads of leaves, each set forming a plane, or an approximation to one, under or over which you must look, as you have chosen your horizon.

An eminent American landscape painter, who is universally esteemed for the peculiar scenes he has made his own, is to all appearances unacquainted with the first rules of perspective. One of his pictures, and a favorite at the time, was painted with the horizon nearly halfway up the canvas, and the eye was led over a vast expanse of well-cultivated country, dotted here and there with farm-houses and barns all awry, though so unimportant in size as to be readily overlooked; but in the foreground ignorance told its own story. A well-painted building, a barn we think, was drawn with the top of the roof far below the horizon, yet the ceiling, the beams, and all the interior arrangements, were shown through the open doors, doubtless to the entire satisfaction of the artist, but to the great scandal of perspective. If we are not mistaken in a full-length portrait of Geo. III., by Gainsborough, an absurdity of this kind occurs, where, if the point of sight given be correct, his majesty is several thousand feet from the eye of the observer. Also in a print of the Duke of York, after Sir Joshua, a similar error is apparent. The apologists for this oversight, or blunder, explain it by saying that the spectator is supposed to be standing aside, as he is loyally bound to, when Majesty steps forth. But such an explanation is a quibble unworthy of notice. There is a grace beyond the rules of Art which some aim at, and under cover of such subterfuge the ignorant and the indifferent take shelter.

Perspective seems to have been known to the ancients, although the violation of some of its rules in works of Art might lead one to suppose an entire ignorance of it. In the decoration of ancient theatres, however, this branch of the Arts was extensively made use of. Pliny, if we may rely upon him, tells us that in the theatre of Claudius Pulcher (a Roman Consul at the time of the first Punic War, 264 B. C.); the imitations were so striking, that the birds attempted to light upon the roof

This is doubtless a figurative description of the work. Vitruvius, however, in the preface to his seventh book says, that perspective was understood at a very early period. His words are, "Agathias, at the time when Æschylus taught at Athens the rules of tragic poetry, was the first who contrived scenery, upon which subject he left a treatise. This led Democritus and Anaxagoras who wrote thereon, to explain how the points of light and distance ought to guide the lines as in Nature, to a centre; so that by means of pictorial deception the real appearance of buildings appear on the scene, which painted on a flat vertical surface, seem nevertheless to advance and recede."

Its knowledge was considered as important in pictures as on the stage, and Pampphilus, who succeeded in establishing the celebrated school of design at Sycion, taught perspective publicly, and carried his opinion on this head to such an extent, that he considered no perfect painting could be executed without a knowledge of geometry. In this school the progressive course is said to have occupied ten years, and it can be readily imagined that what was here taught was taught thoroughly.

But first among the writers whose works have reached us, is the name of Bartolomeo of Milan, or Bramantino, from Bramante the architect, whose disciple he was. He wrote on the subject of perspective as early as 1440. He painted the birth of the Madonna, in the church of Santa Maria di Brera, with figures of prophets on the doors of the organ of that church. In this work, which has perished, the figures were said to have been admirably foreshortened, and there was a view in perspective exceedingly well done.

Pietro del Borgo, who died in 1443, probably wrote much earlier. But Baldassare Peruzzi, of Siena, who lived in the latter part of the fifteenth century, gave much attention to this science, and became highly distinguished for his attainments therein. He prepared the model of the present Farnesian Palace, at Rome, for the opulent and extravagant Agostino Chigi. The halls were adorned by this master with painted columns, the depth of the intercolumniation causing it to appear much larger than it really is. But the most remarkable part is the Loggia of the garden, wherein Baldassare has painted stories representing Medusa turning men into stone.

The decorations are painted in perspective to imitate stucco-work, and this is so perfectly done that even experienced artists have taken them to be work in relief. All these works are in excellent preservation; the cornices still appear to be in relief, and deceive all who see them. Instances of the skill of this master might be multiplied to any extent in this particular department; but we will content ourselves with another instance of his skill, in the scenic arrangements for the spectacle of Calandra, a drama written by the Cardinal di Barbiera, and performed before Leo X. He painted two scenic decorations which were surprisingly beautiful, and opened the way to those of a similar kind, which have been made in our day. To quote literally from Vasari, as we have heretofore done in substance: "It appears to me difficult even to imagine how the artist has found it possible, within the closely limited space to which he was re-

stricted, to exhibit such a variety of objects as he has depicted, such a number of streets, palaces, loggie and fanciful erections of all kinds, with cornices and ornaments of every sort so perfectly represented that they do not look like things feigned, but are as the living reality; neither does the piazza, which is the site of all these edifices, appear to be, as it is, a narrow space merely painted, but looks entirely real, and of noble extent."

We pass next to Guido Ubaldi, who published his work at Pesaro in 1600. He established the principles of this science on a basis which left little to be done by Dr. Brook Taylor, the first Englishman who wrote scientifically on this subject.

This distinguished scholar was born at Edmonton, in Middlesex, in 1685. He became an early proficient in music, and was also skillful with the pencil. While in college he applied himself with great assiduity to mathematical studies, and at an early period of his life wrote several scientific works, and among them his celebrated treatise on perspective. It was deemed, however, too abstruse for ordinary use, but the difficulty was obviated by a work entitled "Dr. Brook Taylor's Perspective made Easy," by Joshua Kirby.

From the humble condition of a house-painter Kirby raised himself, by his talents and industry, to a respectable rank among the artists of his day.

Since this time treatises on perspective have been more numerous than students. A familiar work, however, by Charles Hayter, in a dialogue form, is worthy to be mentioned, as presenting the science in a clear, concise, and intelligible form, and being introduced by a system of practical geometry, affords all the information on this subject necessary for a working knowledge.

We cannot close this sketch, or compilation rather, without alluding to one in our day who was justly celebrated for his ability, both as a teacher of drawing in all its branches, but more particularly as a master of perspective,

The name of John Rubens Smith will be familiar to many who will bear willing testimony to the skill and capacity he displayed as a teacher. Mr. Smith was never a popular man. To a natural eccentricity of character he added what sometimes appeared a certain snappishness of manner, but which, truly interpreted, was an unmitigated contempt for the false and shallow in Art, and a thorough hatred of those impositions which teachers are sometimes called upon by pupils to practice on their parents.

He never could tolerate the idea of "pretty pictures," and the young ladies who entered at his rooms for the purpose of taking home their teachers' work instead of their own, were made to understand in no gentle terms, the wrong to themselves, to their friends, as well as to the Art they hoped to excel in. At some future time we hope to do more ample justice to the memory of one who was suffered to pass away unnoticed and unhonored.

He constructed a series of models, plans and illustrations, which he termed a perspective machine. He made use of this in lecturing to his classes, and was enabled to explain the intricacies of the science by many an ingenious and novel device. Buildings, transparent planes, points of sight, rays of light, were all accurately represented

to the comprehension of the most ordinary mind.

This work of his patience and skill now lies hidden away in some store-house, because those who knew its value and were ready to purchase it could not sufficiently cheapen it to become its owner.

It is to be hoped that there are many teachers with us possessing the talent of this lamented man. Those who were his pupils are better able than others to teach as he taught, and we doubt not there is more than one in our midst who is worthy to follow in his steps.

M. B. MAURICE

The Poetry of Architecture; or the Architecture of the Nations of Europe, considered in its Association with Natural Scenery and National Character. By JOHN RUSKIN.

No. 8.—THE VILLA.

1.—THE MOUNTAIN VILLA.—LAGO DI COMO.

In all arts or sciences, before we can determine what is just and beautiful in a group, we must ascertain what is desirable in the parts which compose it, separately considered; and therefore it will be most advantageous, in the present case, to keep out of the village and the city, until we have searched hill and dale for examples of isolated buildings. This mode of considering the subject is also agreeable to the feelings, as the transition from the higher orders of solitary edifices, to groups of associated edifices, is not so sudden or startling, as that from nature's most humble peace, to man's most turbulent pride. We have contemplated the rural dwelling of the peasant; let us next consider the ruralized domicile of the gentleman; and here, as before, we shall first determine what is theoretically beautiful, and then observe how far our expectations are fulfilled in individual buildings. Man, the peasant, is a being of more marked national character, than man, the educated and refined. For, nationality is founded, in a degree, on prejudices and feelings inculcated and aroused in youth, which grow inveterate in the mind as long as its views are confined to the place of its birth; its ideas moulded by the customs of its country, and its conversation limited to a circle composed of individuals of habits and feelings like its own; but which are gradually softened down and eradicated, when the mind is led into general views of things, when it is guided by reflection instead of habit, and has begun to lay aside opinions contracted under the influence of association and prepossession, substituting in their room philosophical deductions from the calm contemplation of the various tempers, and thoughts, and customs, of mankind. The love of its country will remain with undiminished strength in the cultivated mind; but the national modes of thinking will vanish from the disciplined intellect. Now, as it is only by these mannerisms of thought that architecture is effected, we shall find that, the more polished the mind of its designer, the less national will be the building; for its architect will be led away by a search after a model of ideal beauty, and will not be involuntarily guided by deep-rooted feelings, governing irresistibly his heart and hand. He will, therefore, be in perpetual danger of forgetting the neces-